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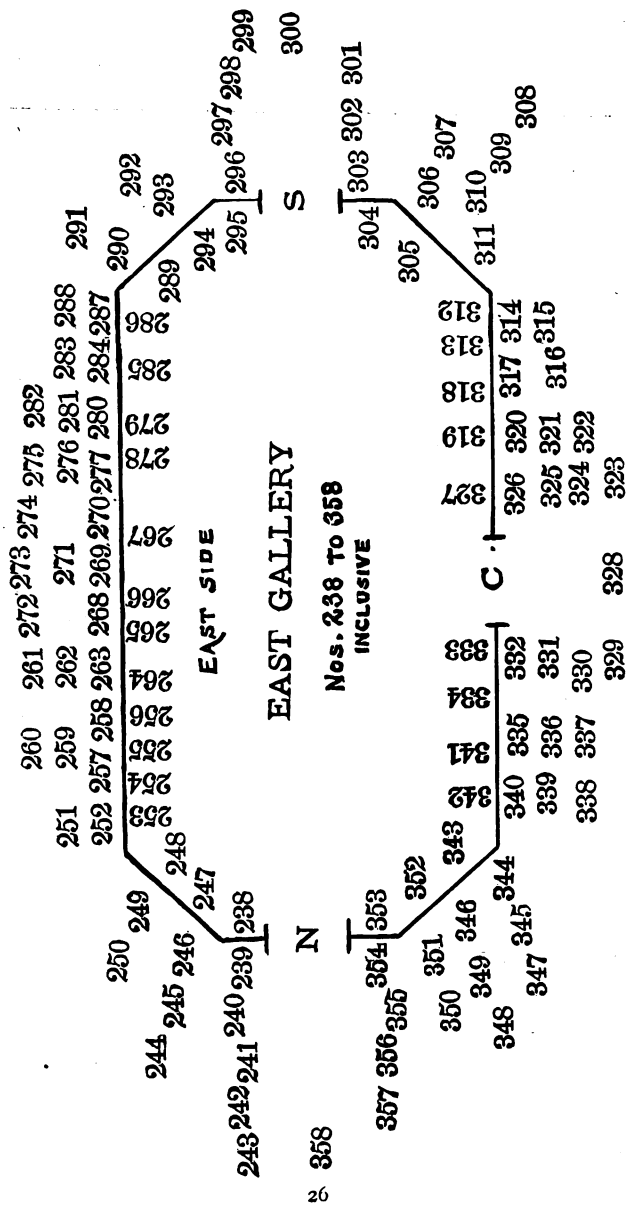
THE EAST GALLERY.

IN THE EAST GALLERY there are no very large pictures, with the exception of Thomas Moran's "Abandoning a Water-logged Vessel, East Hampton, L. I." (271)—which hangs in the center of the East wall—but there are many exceedingly interesting small pictures. Near the entrance from the North Gallery are: *The Moulders*, (246), by C. X. Harris; "The Old Curiosity Shop" (240), by Chas. Müller,—a picture painted with miniature exactness—and Arthur Quartley's *Trawlers off Plymouth, England* (249).

On the East wall is G. H. McCord's *Mill-race, Whippany, N. J.* (252), and below this is "The Gossipers" (253), by G. W. Brenneman—two old women talking over a cup of tea—candlelight effect—carefully and realistically painted. L. E. Wilmarth's *Country Artist* (257), J. N. Marble's "Haymakers" (259), and J. B. Botto's "Early Spring, Kentucky" (261), come next in order. By D. M. Bunker, there is a good portrait of Kenneth Cranford (263), and by W. A. Coffin, a fine portrait of a lady in a dark dress (261); *Quiet Moments by the Sea*, (264) by F. S. Lamb; *Night Again Descending* (268), by Francis Murphy, and "The Coming Circus" (270), by A. C. Howland,—several children, under a tree near a farmhouse, breathlessly awaiting the approaching cavalcade—hang in the same panel. On the other side of Mr. Moran's large picture are Edward Moran's "Fishing Boats in the Irish Channel" (281), J. B. Bristol's "Hazy Day at Fryeburg, Me., (280), F. L. Kirkpatrick's magnificent *Studio Interior* (284), "The Village Bandmaster" (287), by G. W. Brenneman, and a "Midsummer Twilight" (283) by F. A. Silva.

In the corner are J. F. Murphy's "Tints of a Vanished Past" (290), Schuchardt's *Out in the Snow* (291), and Constant Mayer's charmingly painted *First Grief* (293). Over the door leading to the South Gallery, hangs "The Upper Passaic" (300),—a realistic landscape with rich red sunset, by Julian Rix. At the right of the entrance, J. H. Dolph's "I can't Play with You" (302), shows a small kitten looking into the face of a large greyhound. Next is a superbly handled "Portrait of a Lady" (306), by C. Y. Turner.

On the West wall, among the most attractive pictures are "The Departure," (317), by Edward Moran—a woman rowing a boat, with her



child beside her—"The Interior of St. Mark's, Venice" (314), by Henry A. Ferguson ; "Lucia" (325),—an Arabian girl—by William Sartain, and "The Toilet" (326), by F. D. Millet. The latter represents a young Pompeian woman in a light, flowing, diaphanous robe, through which the color and undulations of her form are faintly seen, sitting on a marble seat, before a sculptured marble table, holding a small mirror in one hand, while with the other she combs her auburn hair. The apartment is open and we have a view out into the *peristylum*, or court yard, with its marble columns, fountain and statuary, under the deep blue Italian sky. Though in no sense an imitation, this picture strongly suggests the work of Alma Tadema.

On the other side of the doorway into the Corridor, hang G. H. McCord's "November Day, Whippany, N. J." (332), Harry Chase's "Rising Tide, Dutch Coast" (335),—a cloudy sky, full of motion—boats coming in—pools in the depressions on the shore, left by the waves, as the surf has receded ; F. K. M. Rehn's "Drifted on the Reef" (339)—a ship's boat fast among the rocks, over which the waves are dashing ; still another picture by Rehn, *Fishermens' Huts*, (341), and Arthur Parton's *Winter Morning on the Hudson River* (340). On the corner panel are a brilliant landscape (344), by Thomas Moran ; "The Last Stroke" (347), by Marion L. Wright, showing a child in a studio, palette and brushes in hand, "finishing" a picture ; "The Via della Verona, Venice" (346), by A. F. Bunner ; "Dream Life" (350), by F. W. Freer—showing a graceful young girl in antique costume, on a yellow covered seat, with a vessel of smoking incense near her ; "In the Gloaming" (349), by Arthur Parton—a flame colored sky over another view of the Hudson in winter, and a small landscape (354), painted with much feeling, by A. Van Cleef Dodshun. Louis Moeller's "Short Measure" (351), also on this wall,—an old man holding aloft a beer glass, in which, after the foam has settled, there is very little beer—is one of the best pictures, from a technical standpoint, in the exhibition.

The numbers in this gallery run as follows, from the left of the entrance from the North Gallery :

- 238 A Good Color—\$25—H. C. Lane
- 239 Morning—\$35—Chas. A. Walker
- 240 *The Old Curiosity Shop—\$250—Charles Müller
- 241 Summer Roses—\$30—Mrs. E. M. Scott
- 242 A Quiet Time—\$100—F. H. Dart
- 243 Next Summer's Planting—\$100—Sarah C. L. Parker
- 244 Portrait—F. D. Millet, A N A—Gen. A. C. Barnes

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- 245 A Summer Morning—\$150—Walter E. Turner
- 246 *The Moulders—\$650—Charles X. Harris—*Illustration, page 105*
- 247 Dignity and Independence—\$50—Agnes D. Abbatt
- 248 Primroses—\$30—A. W. Brown
- 249 Trawlers off Plymouth, England—\$750—Arthur Quartley, A N A—
Illustration, page 61
- 250 Autumn—\$1,000—Albert Insley
- 251 *The Three Rivals—\$300—Parker Mann
- 252 Old Mill-Race on the Whippany River, N. J.—\$350—Geo. H. McCord, A N A—*Illustration, page 72*
- 253 *The Gossipers—G. W. Brenneman
- 254 Buttercups and Daisies—\$125—Percival De Luce
- 255 A Mountain Brook—\$110—A. Van Cleef Dodshun
- 256 *The Morning Mail—\$115—Elliott Daingerfield
- 257 The Country Artist—\$900—L. E. Wilmarth, N A—*Illustration, page 102*
- 258 Under her own Fig Tree—\$125—Joseph Lyman
- 259 *The Hay Makers—\$350—J. N. Marble
- 260 An Old Landmark—\$200—G. W. Waters
- 261 Early Spring in Kentucky—\$200—J. B. Botto
- 262 Coming Mist—\$200—Chas. H. Davis
- 263 *Portrait—K. R. Cranford—Dennis M. Bunker
- 264 Quiet Moments by the Sea, Ecouen, France—\$40—F. S. Lamb—
Illustration, page 116
- 265 In My Garden—\$75—Mollie Granbery
- 266 On the beautiful Gloucester Shore—\$250—Agnes D. Abbatt—*Illustration, page 123*
- 267 Daffodils—\$200—Carl Hirschberg
- 268 Night again Descending—\$175—J. Francis Murphy—*Illustration, page 68*
- 269 Lady in Black—\$100—W. A. Coffin
- 270 The Coming Circus—\$300—A. C. Howland, N A
- 271 Abandoning a Water-logged Vessel, Easthampton, L. I.—\$1,000.—
Thos. Moran, N A
- 272 "You Lazy Kittie!"—\$200—A. Huntington

- 273 Portrait of Longfellow—A. W. Twitchell
- 274 Portrait—R. G. Hardie
- 275 Still Life in Yellows—\$125—Louis D. Meline
- 276 A Peasant Girl—C. B. Smith
- 277 A Corner in Fir Tree Cottage—Julie H. Beers—Owner, Dr. Kempson
- 278 Landscape—\$250—Hermann Fuechsel
- 279 A Quiet Hour—\$200—Sylvester Musgrave
- 280 Hazy Weather at Fryeburg, Maine—\$350—J. B. Bristol, N A
- 281 Fishing Boats in the Irish Channel—Edward Moran, A N A
- 282 Sympathy—\$75—T. Mower Martin
- 283 A Midsummer Twilight—\$500—Francis A. Silva
- 284 Studio Interior—\$400—Frank L. Kirkpatrick—*Illustration, page 60*
- 285 Landscape, with Sheep—\$150—D. Larpenteur
- 286 Shrimps and Still Life—\$125—A. Matignon
- 287 *The Village Bandmaster—G. W. Brenneman
- 288 Lover's Lane, Mount Vernon, N. Y.—\$35—Samuel Conkey
- 289 Lilacs—\$60—Minnie A. Hanford
- 290 *Tints of a Vanished Past—\$450—J. Francis Murphy
- 291 Out in the Snow—\$300—F. Schuchardt, Jr.—*Illustration, page 142*
- 292 A Bit of Gossip—\$500—J. T. Peele, A N A
- 293 First Grief—\$1,000—Constant Mayer, A N A—*Illustration, page 107*
- 294 Roses—\$100—F. Fenetti
- 295 Strawberries—\$35—E. M. Wilson
- 296 Relics of Bygone Days—Chas. F. Ulrich, A N A
- 297 On Jockey Hollow Road, near Morristown, N. J.—\$25—Mabel Olmstead
- 298 "Have a cup of tea?"—\$100—E. Leon Durand
- 299 An Autumn Day—\$100—Chas. C. Curran—*Illustration, page 56*
- 300 The Upper Passaic, New Jersey—\$500—Julian Rix
- 301 Head—\$150—E. C. King
- 302 I can't play with you—\$250—J. H. Dolph, A N A
- 303 In May-time—\$175—J. Wells Champney, A N A
- 304 Autumn—\$75—Elbridge Kingsley
- 305 Roses—\$45—Mrs. Philome F. Williams
- 306 Portrait—C. Y. Turner, A N A

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- 307 *Shall I Accept?—\$500—G. B. Barse, Jr.
- 308 Little Deer Brook, near Keene Valley, Adirondacks—\$175—George Harrington
- 309 Preparing for the New Year—\$225—August Laux
- 310 The Watering Place—\$300—R. W. Hubbard, N A
- 311 Dessert—\$75—A. Matignon
- 312 A Pot of Roses—\$40—Andrew Teggin
- 313 Toilers of the Sea—\$60—Carlton T. Chapman
- 314 Interior—St. Mark's, Venice—\$1,000—Henry A. Ferguson
- 315 October—\$525—R. M. Shurtleff, A N A
- 316 After the Pose—\$500—De Scott Evans
- 317 The Departure—Edward Moran, A N A
- 318 Pastures near the Sea—\$175—Fidelia Bridges, A N A
- 319 Coast View—Sunset—\$250—M. F. H. De Haas, N A
- 320 Showery Afternoon in the Mountains—\$300—H. W. Robbins, N A
- 321 The Shadow of Twilight falls Silent and Gray—\$300—C. Morgan McIlhenney
- 322 Queen of Flowers—\$750—Victor Dagon
- 323 The Woods in November—\$200—Ernest C. Rost
- 324 Meadow Land—\$40—Percy Ives
- 325 Lucia—\$300—William Sartain
- 326 The Toilet—\$500—F. D. Millet, A N A
- 327 Sand Dunes near Quogue, Long Island—\$80—H. H. Du Bois
- 328 Still Life—\$250—H. H. Spear
- 329 In the Morning, by the Bright Light—\$100—Charles Foster
- 330 Still Life—\$125—Geo. Gibson
- 331 *Dignity and Impudence—\$250—Louis Contoit
- 332 November Day on the Whippany River—\$275—Geo. H. McCord, A N A
- 333 The Wayside Pool—\$160—Wm. C. Fidler—*Illustration, page 74*
- 334 A Meadow Stream—\$115—Leonard Ochtman
- 335 The Rising Tide—Dutch Coast—\$350—Harry Chase, A N A
- 336 Winter in Holland—\$300—Kruselman van Elton, N A
- 337 An Autumn Bouquet—\$200—Julia E. Strong
- 338 A Venetian Junk Shop—\$300—Eugene C. Frank
- 339 Drifted on the Reef—\$400—F. K. M. Rehn

- 340 A Winter Morning—\$250—Arthur Parton, A N A—*Illustration, page 67*
- 341 Fishermen's Huts, New England Harbor—\$200—F. K. M. Rehn—*Illustration, page 133*
- 342 Where's Mother?—Parker Mann—Owner, Mrs. Jno. McDonald
- 343 Portrait Sketch—Edward E. Simmons—Owner, W. A. Hoeber
- 344 A Long Island Landscape—\$250—Thos. Moran, N A
- 345 Half Hours with the Poets—\$250—C. Y. Turner, A N A
- 346 Via della Verona—\$350—A. F. Bunner
- 347 The Last Stroke—\$175—Marian Lois Wright
- 348 Fresh Plucked Quinces—\$200—Richard Muller
- 349 In the Gloaming—\$150—Arthur Parton, A N A
- 350 Dream Life—\$300—Frederick W. Freer
- 351 Short Measure—Louis Moeller—Owner, E. H. Rowley
- 352 Head—\$50—E. King
- 353 A Winter Morning's Ride—\$100—Wordsworth Thompson, N A
- 354 A Grey Day—\$90—A. Van Cleef Dodshun
- 355 Among the Flowers—\$325—E. L. Henry, N A
- 356 A Reverie—\$175—Irene E. Parmelee
- 357 Scotch Roses—\$40—W. L. Joslin
- 358 The Gothics, Adirondacks—\$350—John A. Parker, A N A